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# American Art News

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## EXCHANGE IN ART TRADE

The Fine Arts Trade Journal of London prints the following significant story in its last issue:

"There is a movement by several British publishing houses to sell their issues in the U. S. A. in dollars and not in pounds sterling. As it is common to retail British publications at six dollars (unless the price has recently risen) to the pound sterling, the advantage of doing this is obvious. It is somewhat on a par with a French or Italian firm wanting to sell here upon a pound sterling basis, when by buying in France or Italy at current monetary prices the article could be purchased much more cheaply. Naturally, the idea does not find favor amongst the U. S. A. dealers, some of whom are boycotting British houses which insist upon selling upon the dollar basis."

If the depreciation of foreign currency, as compared with the American dollar, continues much longer—although there has been a rise in the exchange value of the English sovereign the past fortnight—the American art trade will not feel the bad effects of such depreciation as much as that of Europe. The boycott of these British firms which "insist" upon payment in American dollars for their goods while they are selling the same to their home trade in pounds, worth, as we write, only about \$3.75 will still grow, and if the French art trade likewise insists on paying in francs, worth only some 14 to the dollar, this boycott will also extend to France and in a short time to other European countries, whose currency is even more depreciated, as compared with the dollar, than that of England and France.

We cannot refrain from some amusement at the use by the London trade journal from which we quote of the word "insist." Do English and, a fortiori, French, Italian, Dutch and German, art dealers realize that their "insistence" on payment in dollars, while they decline to pay, as a rule, American bills except in pounds, francs, etc., is most unfair to their fellow American dealers? These have to pay their obligations in dollars here and are now asked to pay them abroad also in dollars. Why should foreign dealers expect to be favored at the expense of their American fellows by paying their obligations here in the depreciated pound, franc, kronen, gulden, lira or mark?

We are asked as American publishers to accept payment for subscriptions and advertising in depreciated foreign currency, and have replied that we cannot discriminate against our American patrons in this way. The American art dealer should take the same stand, and not pay for British, French or other foreign art works, except in the equivalent in dollars at the prevailing rate of exchange, the prices asked by foreign dealers.

The situation is already working harm to the art trade of both the United States and Europe. It has already curtailed and will soon, if it is not adjusted, or the exchange rate greatly improves, cripple the art business of the two continents.

## COMING SPRING ACADEMY

The reception which will open the Spring Academy, will take place at the Brooklyn Museum April 6 next, and the display will open to the public the following day. Works for exhibition must be delivered at the Fine Arts Galleries, 215 W. 57 St., Mar. 18-19. To those who have feared for the success of the exhibition in its new and distant quarters comes the encouraging information that there is a constant stream of visitors to the Museum, averaging about 40,000 a month, and that some 742,000 persons visited the Swedish exhibition there. The Brooklyn Museum galleries are three times as large as those of the Fine Arts Building, N. Y., and etchings, watercolors and prints will be shown this year. Formerly only two pictures were accepted from any one artist at the Academy exhibitions on account of lack of space, but now any number of good works may be hung. Nor will the exhibition be limited to the academic style of painting but having more room, the modern movement may be exploited, and even works that are "not liked" by the Jury will be shown, if they are sincere and good examples. It is also proposed to have groups of works of selected artists in the display, as is sometimes done at the Phila Academy.

## STANFORD WHITE MEMORIAL

Artists and other associates of the late Stanford White have organized a committee for the purpose of honoring his memory by means of a pair of bronze doors for the library of N. Y. University. Mr. White designed the buildings. Mr. White's son, Lawrence Grant White, has consented to design the memorial and ten sculptors associated at various times in Mr. White's work will contribute each a medallion symbolic of some phase of art. The committee's plan is to appeal for funds solely to personal friends and admirers of Mr. White, although general contributions will be accepted by W. Francklyn Paris, No. 7 West 43rd Street.

Thomas Hastings is Chairman of the committee. Among the members are Frederic Macmonnies, Thomas W. Dewing, Winthrop Chanler, Allen W. Evans, Robert W. De Forest, C. Dana Gibson, Cass Gilbert, Clarence H. Mackay, William R. Mead, Willard L. Metcalf, De Lancey Nicoll, Charles A. Platt and Frank K. Sturgis.

At his studio in the Clinton, 253 West 42 st., Leon Kroll is busy on portrait commissions. His current exhibition at the Kinore Galleries is a decided success.

## PORTRAITS BY McEVVOY

Some 38 oils and 14 watercolor portraits by the young English painter, Ambrose McEvoy are on exhibition at Duveen Brothers Galleries, Fifth Ave. and 56th St. and should be seen not only for themselves as clever works of art, but because they evidence the modern British taste in portraiture. The artist, who is only 42, first showed his work in 1910 in London, and only really gained a reputation in 1916, after his "La Basquaise" had been purchased by the French Government for the Luxembourg—when fashionable English society turned to him as the portraitist of its choice. He is now the rage in London and his presentments of notable personages in England and of a few Americans, notably Lady Duveen, Mrs. Stevenson Scott, little Miss Tanis Guinness and Mrs. Benjamin Guinness—many of which are now on view—have brought him fame and, it is to be presumed, fortune.

Dr. Christian Brinton, who writes enthusiastically of the artist's work in the introduction to the handsomely illustrated catalog of the display, which he has compiled, gives some interesting data regarding the artist. He says that McEvoy "first dedicated his talents to an interpretation of the pensive grace and sentiment of the mid-Victorian period." This applies to the painter's earlier work—such canvases as his "Myrtle," "La Basquaise" and "Odette," which have far more solidity and quality than his later productions. Undoubtedly influenced by his monetary returns from his presentments of English belles and beauties and statesmen and personages of the present day, which Dr. Brinton says, "Have been flattering successes" and which has further led, as the critic states, "to a success that may be described as not alone distinguished but sensational and which have made him, in point of fact, the most discussed portrait painter of the day in British art circles"—his later work now shown with the few specimens of his earlier, is so different in handling, so much lacking in comparative strength and handling—that it would look as if McEvoy, like other young painters of abundant promise, is on the way, at any rate, to be spoiled by too much success.

Certainly the portraits, especially those of the women now shown, while they may flatter and please their subjects, do not indicate any masterly qualities. While, as a rule, delightful in color, for the man is undoubtedly a colorist—they are often weak in modelling, lacking in substance and impress one as so carelessly handled, and painted so hastily as to have the appearance of sketches. Some of them are exceedingly tenuous, and the backgrounds are, as a rule, as hastily sketched in as the figures.

The presentments of the Duchess of Marlborough, Mrs. Cecil Baring, the Princess Bibesco and Lady Gwendoline Churchill are especially disappointing, and the artist has exaggerated the too long neck and diminutive head of the Duchess of Marlborough, so that they are out of proportion even to the long and slender body. The portraits of Mrs. Benjamin Guinness, Lady Duveen, Mrs. Samuel S. Howland and Mrs. Stevenson Scott, and of Mrs. Guinness' little daughter Tanis and Mr. Henry W. Huntington, all Americans, are among the best works, and the bust presentments of men, notably those of Hon. Augustine Birrell, Mr. Claude Johnson and Mr. Benjamin Guinness are stronger and richer in color quality than those of women, while the few watercolor presentments with the exception of that of Hon. Lloyd George, which is only a hasty sketch—are more effective than the oils, inasmuch as in them the artist employs his color with more facility and felicity.

A sense of decoration is also apparent in the work of Mr. McEvoy, notable, in arrangement of costumes and drapery. The display will and should attract, but it is to be feared will so attract more from the social prominence and titled names of the artists sitters than from the art viewpoint.

## A Correction

Through a regrettable printer's error in the last issue of the AMERICAN ART NEWS an article comprising the reviews in the dailies of the work of Eugene V. Brewster, as shown at his exhibition at the Babcock galleries, East 49 St., Feb. 4-29 last, the flattering notice printed by the N. Y. Globe on Feb. 24 was credited to the N. Y. Sun and Herald, and the equally flattering notice, printed by the N. Y. Sun and Herald on Feb. 23, was dated Feb. 3, as if written before the display opened. This correction is due the writers of the good reviews and also the artist.



MAIN GROUND FLOOR GALLERY

New Rosenbach Galleries

273 Madison Ave., N. Y.

## COPLEY'S "LAURENS" FOUND

A long-lost portrait of Henry Laurens, president of the American Congress in 1777 and 1778 and one of the leaders in the American Revolution, was recently discovered in a country house at Clonmel, near Tipperary, Ireland, according to "The London Times."

The portrait was painted by John Copley. The portrait of Laurens, says the newspaper, was purchased by dealers and sent to the U. S. Mar. 1.

Henry Laurens was born in Charleston, S. C., in 1724, and died there in December, 1792. He was appointed peace commissioner to Paris in 1782.

## STORM DAMAGES ART WORKS

A heavy plate-glass window, twenty feet square, in the Ehrich Galleries, No. 707 Fifth Ave., was blown in, in the storm of Mar. 5, showering valuable paintings and antiques with snow and broken glass.

In the window were two Japanese vases and a picture by Jacopo Palma, "Tobias and the Angel." The window also contained a portrait of George III., by Mather Brown, dater 1763, and other pictures, also a picture by Richard Wilson, "Cicero Atticus, of Villa Aspernum," exhibited at the Royal Academy in London in 1770.

## BLOCK SUCCEEDS CLAUSEN

Mr. William Clausen of 746 Madison Ave., one of the oldest and best known of N. Y. picture dealers and frame makers, and who was the defendant in the celebrated case of Evans vs. Clausen some years ago—which terminated in the virtual acquittal of Mr. Clausen, through the disagreement of the Jury which stood eleven to one in his favor—will retire from business this month. His new and handsome galleries at Madison Ave. and 64 St., with his good business, will be taken over by Mr. Leo Block, long associated with the Ralston Galleries, 567 Fifth Ave., who as a well known print and picture salesman, enjoys an enviable popularity in the art trade and a host of friends will wish him good luck in his new departure. Mr. Clausen will also carry with him in his well earned rest from business cares, the good wishes of the art trade in general. He has prospered, despite the long continued efforts of enemies to "put him out of business" and has lived to see these enemies, with few exceptions, die or disappear from the public eye.

Karl Hirschberg is painting this winter at his studio at Kent, Conn., where he finds good models in the village children and surrounding landscape. He will return to New York in the spring.

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**EXHIBITIONS NOW ON****Twachtman at the Century Club**

The scarcity of works by Twachtman, and the anxious search for them by dealers and collectors makes the present display of some 40 examples of the dead painter's work highly significant. The great talent of the artist, no secret to his friends and a few others, only gained general recognition after his death. His kinship with color, grasp of the universal, his subtle understanding of the third dimension and atmosphere, have placed him among the comparatively few foremost landscapists of the world. Twachtman seldom or never dated his canvases, but it requires little imagination to trace the periods of his advance from the "Arques-le-Bataille" series onward to his later and finest productions.

That intimate touch, impossible to imitate or describe, suffuses all these subjects, conferring upon them a cachet such as paintings by Cazin, l'Hermitte, and Harpignies invariably enjoy. Among the many good examples uncataloged, and consequently unnamed, may be mentioned his winter scenes; the mule paddling in the surf; the mother and babe in plein-air; a scene on the French coast; some interpretations of Niagara Falls, beautifully conceived, but with no feeling of immensity, and, last but not least, his striking scenes in Yellowstone Park. Twachtman was a great colorist in his application and knowledge of color, but never employed it in the manner of the Ultra-modern school. His paintings never look "painty" and he reached to charm and subtlety of color with the simplest palette.

For the past fortnight an interesting exhibition of sketches for New York's planned War Memorial, has attracted visitors to the Mayors' reception room at City Hall. Many leading American sculptors have submitted their conceptions, including Paul Manship, Magonigle and others.

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**Salmagundi Oil Exhibition**

The annual exhibition of oils by members of the Salmagundi Club, is on in the club galleries, 47 Fifth Ave. Some 175 works occupy the walls and many of the country's best artists are represented. Among the best works are Cullen Yates' beautifully toned "First Snow," breathing truthfully the atmosphere of winter, and "Autumn Gold," by Glenn Newell, one of his finest achievements. There are rich color and dramatic expression in Eliot Clark's "Autumn Winds," and brilliancy and cleverness mark John Wenger's "Persian Garden." Michel Jacobs confirms the advantage of his newly applied "color method" in his "Gray Hills"; Carl Hirschberg shows an interesting subject picture, "The Letter," and John Folinsbee's "Approaching Dusk," awarded the Isidor Price, is worthy of the honor; "River Poplars," by W. Otis Swett, does him credit, and is a colorful and attractive landscape; Chauncey F. Ryder's "Milford Meadows" is typically good; Carle Blenner's "The Mirror" represents his early period and does not show the advance of his work within recent years. It is well composed and agreeable in color, however. "The Meadow Stream," by W. Granville Smith, is a work of fine tonal quality, lovely in color and sentiment and worthy of his growing reputation, and "Fullness of Summer," by Guy Wiggins, hanging nearby, will add more laurels to his fame.

Henry R. Rittenberg shows "Flowers," an interesting decorative motif, and Emile Gruppe is well represented by his "Woodland Pool." Albert Pike Lucas' "Contemplation" is a beautifully modeled head of a girl with luminous flesh and fine in color. Joseph Boston's "New Moon" is charged with poetry and depth of feeling, and "The Golden Elms," by Ernest Ipsen, is a convincing work. Robert Vonnoh shows "October Morning," a sincere example. "A Snowy Mill Stream," by John F. Carlson adds distinction to the display. George Lawrence Nelson's "Old Fashioned Vase," shown at the last Academy, looks well in its new surroundings, and Gustave Wiegand's "Morning" is creditably representative.

There are good works by George Pearce Ennis, Oscar Fehrer, Will J. Quinlan, Alpheus Cole, Silas Dustin, Pieter Van Veen, Benjamin Eggleston, Ivan Olinsky, Harry Roseland, Frank T. Hutchens, John Ward Dunsmore, Edward Volkert, Paul King, Robert Nisbet, Carl Rungius, Lester Boronda, Arthur Powell, Leonard Ochtmann, Charles Vezin, George M. Reeves, Ernest Albert, Louis Kronberg, Frederick Mulhaupt, Henry R. Poore, James G. Tyler, Birge Harrison, Hobart Nichols, Norwood MacGilvary and Andrew T. Schwartz.

The Shaw Purchase prize went to George Elmer Browne for his "Tivoli Garden."

**Six Artists at Touchstone Galleries**

Six artists form the present group showing at the Touchstone galleries, 11 West 47th St., through March 21. Their names are all known to frequenters of the erstwhile Macdowell galleries, as exponents of the Henri method. Amy Londoner, always a talented painter, shows marked advance in her art and has evolved a personal expression in the last few years. She shows six examples, all good in color and strong in drawing. "Woman with a Muff," "Woman in Blue" and "A Side Street" are among the best examples and "Neighboring Houses" is low in tone and sympathetically rendered. Elizabeth Grandin is another painter whose work interested Macdowell Club gallery visitors. She paints in a high key with directness in an attractive, joyous manner. Aline Bernstein has a group of interesting beach scenes. Ethel Louise Paddock shows four examples, of which "The Harbor," a watercolor, has good color and well painted water. Mary C. Rogers has a brilliantly colored group of watercolors, but is one of the few painters who still adhere to the cubistic form of expression and her works are vague. Flora Lauter takes herself seriously and commands respect.

**Old Architectural Paintings at Ehrich's**

The work of four early painters of famous European ruins, Paolo Pannini, Francesco Zuccarelli, Canaletto and Hubert Robert, whose architectural pictures are shown at the Ehrich Galleries, 707 Fifth Ave., through March, makes an unusual display. Of especial interest is Canaletto's "St. Marks' Venice," with minute detail relieved by the introduction of figures, evidently painted by Tiepolo who often assisted him in figure work. There is an unusually fine presentment of the ruins of the Coliseum by Pannini, with a depth of quality and beautifully mellowed tones of time. By the introduction of groups of figures the canvas has delightful picturesque quality. Hubert Robert "Roman Ruins" were so noted during his time that he was called "Robert des Ruines." The exhibition contains several fine examples of his work. Zuccarelli, who painted much in England and was one of the founders of the Royal Academy, is represented by a group of English scenes of a high quality.

**Spencer B. Nichols at Madison Galleries**

To his exhibition of oils, watercolors, carved plaster panels and Japanese figures on at the Madison Galleries, 106 W. 57 St. through Mar. 31, Spencer Baird Nichols brings a refreshing, new note. Having had several years of study in the Orient, it is only natural that the artist's work should reflect Chinese, Japanese and, at times, Persian influence. Nevertheless, there is a personal quality and an inherent color sense in all his expressions. He is especially happy in his rendition of limpid and luminous blues. "The Dance," showing two girls in rhythmic motion is Oriental in design line and composition, and a rich colorful canvas. "The Hall," which portrays a figure of a graceful woman in an opalescent night light, is notable for the original motif and personal expression. "The Pearl" is imaginative, veiled in atmospheric, mysterious charm; "The Mystery of India" shows knowledge of the subject; "Autumn Gold," presents a sweet-faced girl, surrounded by rich Autumn foliage, a canvas handled with a reserve of color that blends harmoniously with the delicate beauty of the flesh. Throughout all the artist's work there is a decorative tendency, which has evidently been the artist's aim. A carved plaster panel is finely colored and has much the same decorative quality as his paintings.

**Four Artists at Majestic Salon**

The group of artists selected by Dr. Fred. Hovey Allen for the present exhibition at the Hotel Majestic Salon through March 22, comprises three landscapists and one figure painter, the last, John Ward Dunsmore, who shows five examples of an early period of his work, of especial interest for their charm of color and attractive subjects. "The Petit Trianon," painted in Paris, is true to the period it represents in atmosphere, arrangement and in the costumes worn. "Salon, Petit Trianon, Versailles," is another attractive version of the same subject. His "Crystal Ball," "The Engagement Ring," and "Reverie," are also interesting subjects of bygone days, to the study of which the artist gave so much time.

Harold L. Phelan, a pupil of the late Henry W. Ranger, in whom the older artist took especial interest, displays eight landscapes, which in some ways reflect the influence of his teacher, and show that the young painter is ever striving to express his own personality. His color sense is decidedly his own. "On the Mystic River" evidences his love of nature and "Autumn Oaks" evinces his sympathy and understanding of trees, their character and beauty. "Golden Willow," "On the Farm," and "The Pond, October," are appealing works. The other exhibitors are C. Warren Eaton, who shows landscapes and Lake Como subjects in characteristic vein, and Wm. M. J. Rice who shows two landscapes.

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**Chinese Sculpture at de Zayas Gallery**

An interesting collection of rare Chinese sculpture is shown at the de Zayas galleries, 549 Fifth Ave., through March 21. Jades, bronzes, enamels, potteries, glass and stone ornaments, and figures form the display, which is one of unusual interest to students of the various periods of Chinese art. Of the larger and more important examples there are Votive Stela showing three Buddhas on a base decorated with two lions in low relief, a Kwan-Yin from Yun-Kan (V. Century), a Tang Buddhist statue and an image carved about the 7th year (1164 A. D.) of Ta-Ting of the Chin dynasty (the Golden Tartars).

The first exhibition of the painter section of the New Rochelle Fine Arts Association is on in the New Rochelle Public Library through March.



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#### CHICAGO

The Palette and Chisel Club opened its "one price" picture sale Mar. 3 and so far the record of purchases is satisfactory. There is not a canvas on the walls worth less than \$100, exclusive of framing, and there are a goodly number worth well over twice that sum. The Nielsen sold on the opening day has such quality. The Ouren is worth no less than \$300 at a conservative estimate, and \$500 would not be extortionate. Martin Hennings contributes two Indian heads, well painted, and Augustin Pall has some worthwhile achievements. John Carlson offers a dream of beautiful canvas. Topping and David Adam submit "star" work, Glen C. Scheffer has a lovely little wood interior, with a fine burst of autumnal glory; Geo. Otis entered three landscapes, all sold on the second day. A serious and subtle work by J. Jeffrey Grant, two good Holslags, rich in color and fancy, an L. O. Griffith, up to his best form, a stunning outdoor figure study by Rupprecht and a charming Japanese girl by Torrey Ross are among the many good things that are bargains at this price.

David Hunter is the only sculptor exhibiting but he has some lovely little figures and bookends, priced so attractively that it should be difficult to resist them.

Altogether the \$100 sale is a unique and significant event. It was originally planned for the Art Institute but for many reasons is more appropriate at the club, Chicago's nursery of the great for many decades. One can safely predict a successful issue for Mrs. Glen C. Scheffer (whose good work was responsible for the high record set by the recent sketch sale), is in charge of the "one price" show.

The Anderson Art Galleries on Michigan Ave. are assembling works for the great American show which will open next week, and a wonderful showing it is to be, judging from the advanced view of a few of its treasures. There will be two rooms devoted to this exhibition, one featuring the older American school and the other the best among the moderns. Six Innenses, four Wyants, three Rangers, an important Homer Martin, two first rate Blakelocks, have arrived for the first collection. A most important Bruce Crane, a superior Murphy, several excellent Daingerfields, and some fine examples of F. Ballard Williams and Henry Golden Dearth are among the good things assembled for the Contemporary Gallery.

The Thurber Galleries have sent a large collection of contemporary and old school American paintings, together with some fine examples of French school to Aurora for exhibition, in connection with the inauguration there of the Aurora Art League and the instituting of its campaign for a local museum. Mr. James M. Cowan, the well known collector, is the leading spirit in this ambitious project and it is safe to predict that under his leadership Aurora will achieve its end. There are some 85 canvases in the collection, including Emerson Bucks, Schous and a number of other painters who are popular in Chicago. Mr. Emerson accompanied the exhibition and delivered the address of the evening at the banquet which signaled the opening of the Art League's campaign. His subject was "American Art" and he handled it in a broad and delightful manner.

Th Ossip Linde exhibition is now on at the Galleries of Carson Pirie Scott and Co. Mr. Linde is here for the show.

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The Hamilton Club show has been productive of a goodly number of sales to say nothing of wide general interest upon the part of other clubs and organizations throughout the country. The Silver medal of this exhibition was awarded to F. C. Peyraud for a beautiful large landscape, which the club contemplates purchasing. Next season Mr. F. P. Connor will give a medal and prize at this show, which has become an annual event. The Hamilton Club has planned another exhibition for March which the art director, Mr. Carman Thompson, promises will be unique and educational.

Robert Grafton has been unable to carry out his plans to spend the winter in New Orleans owing to the large number of portrait commissions here following in the wake of his exhibition at the Thurber Galleries. Among his recent achievements are the portraits of the two young sons of Gardiner B. Van Ness, which were completed as a surprise for the father on Christmas day, two of the best child studies which Grafton has ever attempted.

An exhibition of the flower paintings of Mabel Keys is on at the Arts Club. Her brilliant decorative style is much admired. An exhibition of jewelry by Mr. and Mrs. Dixon is also to be seen here.

The Palette and Chisel Club have elected new officers for the ensuing year, as follows: David L. Adam, pres't.; W. W. Ridell, vice-pres't.; Lynn Coy, sec'y.; Fred T. Larson, treas. A reception was tendered Mrs. Glenn C. Schaeffer by the club members in recognition of her clever work in conducting the recent sale of sketches which netted the club about \$1,000.

Evelyn Marie Stuart.

assumed charge of this most valuable gift to the city. There is a gleam of hope, however, in the report that the new Mayor is moving in the matter in the direction of exposing the pictures for the public enjoyment in several sectional groups, temporarily in Memorial Hall, pending their final and definite installation. It certainly seems to have been a bad move, prompted by too hasty judgment, to bury these treasures in the obscurity of a storage house, subject to deterioration, as its contents usually are.

An exhibition now on at the McClees Galleries is of 22 landscapes, the recent work of Frank de Haven—very delightful in autumnal coloring, sound in technical facture, and good examples of the best American Art.

At the Plastic Club to March 24, there is on a group exhibition of works by Mary Bonsall, Mary S. Ladd, Elizabeth Bonsall, Mary McClellan, Mary Butler, Laura C. Lewis, Blanche Dillaye, Minnie Miller, Juliet W. Gross and Florence Tricker.

The Board of Directors of the Phila. School of Design for Women has appointed Miss Harriet Sartain as Principal of the school, in succession to Miss Emily Sartain, who retires from the position after 33 years honorable and distinguished service. The school is the oldest institution of its kind here, and bears an enviable reputation for the efficiency of its graduates in theoretical and technical design, in application to textiles, wall papers, drapery fabrics and oil cloths. There is a Fine Arts course, with instruction from well known artists such as Henry B. Snell, Leopold Seyffert and Samuel Murray, the sculptor. Capt. George Harding is in charge of the class in illustration. The newly appointed principal



WRECK IN THE ICE

Ross E. Moffett

In Phila. Academy Exhibition

#### PHILADELPHIA

The Converse Gold Medal of the Pa. Academy has been awarded by the Board of Directors, in recognition of high achievement in his profession, to Childe Hassam, the painter of three works in the current 115th annual Academy exhibition. The Phila. prize of \$250 has been awarded, by vote of visitors to the exhibition, to the landscape, "Over the Valley; San Diego," by Alfred R. Mitchell, a former student in the Academy Schools. The amount of \$150 of the prize is given to the artist and \$100 to the management of the Academy to pay for the tuition of deserving students in the Academy Schools.

The N. Y. branch, 723 Madison Ave., of the Rosenbach Co., the well-known center in Phila. for connoisseurs of rare books, prints, paintings and "objets de luxe," opens today. Exhibitions of the work of contemporary American painters will follow each other at fortnightly intervals in the new galleries during the season.

Complications and delays seem to be unending in the matter of the Johnson collection with apparently no way out as it now stands. Of course, one must always make allowances for personal feeling when a body like the Phila. Art Jury is attacked in the newspapers as responsible for the present deadlock, but there is a widespread feeling of irritation in the minds of the public at the display of red tape and the humorous dodging of accountability of those who have

was actively engaged during the war in occupational Therapy work at the various concentration camps in this country.

It is reported that the recently organized "United Textile Designers Union" has ruled as a qualification for membership that the applicant must have had at least four years practice as a designer in a manufactory or designing room. It appears that the card cutters in the textile mills refuse to handle any designs not bearing the stamp of the Designers' Union. Mr. Edwin O. Lewis, President of the Board of Directors of the school, when interviewed upon the subject expressed himself of the opinion that this rule would be a hardship to the graduates of the school and act as a bar to the production of real art work in textile manufactures.

The new Mayor Moore is reported by some of the local dailies to have expressed a wish to see the Johnson and Elkins collections under one roof in the new Municipal Art Gallery in Fairmount Park. The matter is under control of the Art jury awaiting decision of the Orphans' Court as to the final resting place of the Johnson Collection. It is also reported that the terms of two of the members of the Art jury, Eli K. Price, Jr., and Charles Grafty, will expire in April, but no persons have been mentioned as their successors.

Eugene Castello.

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#### BOSTON

An exhibition of pencil portraits, drawings and etchings by Stanley W. Woodward, is on at the Grace Horne Gallery. Mr. Coburn of the Boston Herald in speaking of this artist's work said: "The term pencil portrait is no misnomer. The figure pieces quite transcend the quick sketch, the suggestion, the improvisation. He aims to take into account a searching characterization and modeling of the face and hair, a mode of rendering clothes and other accessories which conveys an impression of their texture. . . . These feats of draughtsmanship are performed with firm, precise stroke of the lead pencil, and are said to require one and two sittings."

After seeing the disappointing exhibit of Modern French paintings at the Boston Museum, it is a treat to look in at the annual exhibition of the great French impressionists at the Brooks-Reed Gallery. The show consists of six Renoirs, eight Monets, one Degas, three Sisleys and two Pissarros, all from Durand-Ruel of N. Y. One of the two canvases by Pissarro, "Paysage de Moisson," calls for especial mention. Of the two paintings by Sisley one was painted in 1875 the other in 1885, and it is therefore, interesting to note the difference in quality which the lapse of ten years reveals. Both pictures are of the canal at St. Mammes from different angles.

Gluyas Williams, whose caricatures of theatrical celebrities have been published from time to time in newspapers and magazines throughout this part of the country, is exhibiting a collection of his original drawings at Goodspeed's Bookshop. His portraits are sincere and successful attempts at producing, with the simplest and fewest strokes of the pen, the essential characteristics of his subject. He shows 25 drawings, among which the more familiar ones are Edwin Nicander in "Good Gracious Annabel," Elsie Ferguson in "Shirley Kaye," various members of the Boston Symphony Orchestra, John McCormick, Otis Skinner in the "Honor of the Family," Bertha Kalish in "The Riddle Woman" and Grace George in "The Ruined Lady."

The exhibition of modern French paintings at the Boston Museum closed March 7 and the same gallery is hung with the Boston painters' show, under the direction of the Copley Society.

Ernest L. Major is exhibiting 15 canvases at the Guild of Boston Artists, portraits, nudes, still life and landscapes. Mr. Major's work is of the kind that naturally appeals to the public taste. It is dramatic and artistically artistic but for its apparent intended purpose immensely effective.

The Boston Art Club is holding an exhibition of paintings by the National Association of Women Painters and Sculptors, made up of a selection of paintings chosen by a committee of the Art Club from the N. Y. exhibition of last spring. Viewing the exhibition as a whole it does not strike one as particularly impressive.

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art or literary property but deals with  
the dealer and to the advantage of both  
owner and dealer. Our Bureau of "Ex-  
pertising and Appraisal" has conducted  
some most important appraisals.

## AN ART AUCTION SEASON

There is far more activity in the art  
and book auction salesrooms, both here  
and in Europe, at this period of the art  
season, than in the dealers' galleries—  
although these last are largely given  
up to artists' exhibitions. The quiet  
following the New Year, that succeeded  
the lively opening season among the  
dealers, and which continues, is attrib-  
uted by the wiser heads among them  
to a combination of long and continued  
severe winter weather, city streets,  
either impassable or difficult to nego-  
tiate on foot or in autos, the resultant  
absence of all the art loving and buying  
public, which could afford the time and  
expense, in the "sunny South," and  
finally, the large worrisome and heavy  
impending income tax payments.

We believe with these wisecracks that  
it is a combination of all these factors  
which has turned the attention of art  
lovers and collectors away from the  
purchase of art works for a time, and  
that with the belated coming of Spring  
and the income and other taxes in the  
past, for a time, at least, they will re-  
turn to the cities for the Spring season,  
and resume their buying and collect-  
ing.

Meanwhile the far larger element  
which prefers to secure its prints,  
books, tapestries, porcelains and furni-  
ture in the auction rooms, many of  
whom are imbued with the gambling  
spirit and who love the chance of "pick-  
ing up" bargains, throng the art and  
book auction salesrooms, where, if

prices have not ruled high of late, they  
have, at least, been satisfactory.

April will bring to New York several  
important picture sales, notably those  
of the canvases owned by the late R.  
Hall McCormick of Chicago and Frank  
Bulkeley Smith of Worcester, Mass.,  
and as the latter includes several Gil-  
bert Stuarts and other early American  
works—it will be an event of especial  
importance. From London Sotheby's  
announce a series of most important  
art and literary sales for the next two  
weeks and Christie's are also to hold  
some interesting sales, and Paris sales-  
rooms are waking up and there will be  
some important dispersals of art works  
there later in the Spring.

## PHILADELPHIA

Through the courtesy of Mr. John Fred-  
erick Lewis, President of the Phila. Acad-  
emy, the Fellowship of that Institution are  
giving a number of special exhibitions at the  
Academy club house, 1834 Arch Street.  
The first of these, one of sketches by  
Academy Service Men, was on to Mar. 7th.  
Some 95 artists and students, members of  
the Fellowship, were in active service dur-  
ing the war and one of them, Alfred Smal-  
ley, who lost his life, was represented by  
three clever watercolor sketches, given the  
place of honor, marked by appropriate de-  
corations. In the list of exhibitors of these  
studies and sketches in pencil, chalks, and  
watercolor, were George Biddle, George  
Harding, Donald Sprout, Luigi Spezzoni,  
Earl Bates, Julius Block, Abraham Rattner,  
Nathaniel Little, J. H. McPherson, Charles  
McGhee, Louis Martinek, Lloyd Ney, How-  
ard Patterson, Earle Poole and Heo.  
Schafer.

The Fellowship's annual exhibition in the  
Art Alliance comprises 150 works, mainly  
oils, among them a number that were re-  
fused by the Academy Jury and yet un-  
mistakably good works. Notable are a  
cleverly painted figure by Albert Rosen-  
thal, "Au Cafe"; fine harbor scenes by  
Katherine Farrell; good landscapes by  
Elizabeth Washington and Walter E. Baum,  
and an effectively lighted interior by Blanche  
Dillaye, "Candle Glow." Paulette van  
Rockens exhibits a strong work in "Gray  
Day, Newport." S. G. Phillips depicts  
infantry in repose in "Quiet Hour." A  
number of McLure Hamilton's clever  
decollete sketches in chalk add to the in-  
terest of the show.

The artist members of the Plastic Club  
are holding monthly exhibitions of the  
work of groups of ten women members, the  
second now on at the Club House. The  
group is composed of Florence Bradway,  
Fern I. Coppedge, Katherine L. Farrell,  
Mabel Hickey, Frances Kratz, Anna F.  
Smith, May T. Mason, Ethel H. Warwick,  
Helen R. Whitney and Elizabeth F. Wash-  
ington. It is a most attractive little ex-  
hibition and the works are hung in groups.

Following the popular agitation on the  
subject of the submission of the Johnson  
Collection of Art, the report is now cur-  
rent that the Art Jury is considering the  
plan of exhibiting the pictures temporarily,  
pending the final instalment in their per-  
manent abode, wherever that may be. Fears  
are expressed that the works will suffer  
deterioration in their present location in  
the storage house.

Eight of the works exposed in the  
Academy Fellowship Exhibition at the Art  
Alliance were sold in the first week namely,  
"Tennessee Pickaninny," Delphine Bradt;  
"Animation," Ruth A. Anderson; "Gray  
Day, Newport," Paulette Van Rockens;  
"Belmont Mansion," Isabel Hickey; "Mid-  
Afternoon," Joseph Claghorn; "The  
Wrecker," Herbert Gillinger; "Under the  
Surface," Grace Patterson; "Grief" (sculp-  
ture), Pietro Ciavarra.

At the Academy Club, 1834 Arch St., a  
second exhibition of sketches made in  
France by artists and students, who were in  
the Argonne, Chateau Thierry and other  
well known battles is now on. These are  
of a high average and are a credit to these  
men who also distinguished themselves as  
soldiers, aviators and marines. The exhibi-  
tors are Capt. George Harding, official artist  
for the U. S. Government; Lieut. George  
Biddle, Bureau of Military Intelligence,  
U. S. A.; Howard Ashman Patterson,  
camouflage; Abraham Rattner, camou-  
flage; Lloyd Ney, Donald Sprout, Al-  
fred Smalley (killed at Sedan); Nathaniel  
Little, S. A. McPherson, Julius Block, Luigi  
Spizzirri, Earle Poole, George Schafer  
Charles McGhee, and Louis Marteneck. Six  
of the sketches have been sold.

The Fellowship Gold Medal accompanied  
by \$100 was awarded to Hugh H. Breckin-  
ridge for his "Nude with Still Life," in the  
Art Alliance exhibition.

Paintings in oil, pastel and a number of  
monotypes by Lieut. George Biddle show-  
ing the strong influence of Degas were in  
a recent show at the Rosenbach Galleries.  
The majority of the works were executed in  
Bermuda, where the artist spent some time  
painting, after his service in the army.  
There were a number of nudes quite in the  
technique of Degas' celebrated "Olympi-  
a," but the models were apparently  
native islanders of half-breed race,  
showing wideness of the mixture of  
blood in the coloring of the flesh and  
certain other physical differences from  
the pure white. Two of the more important  
were decorative designs and seem peculiarly  
adapted for mural adornment. "Bryant  
Park, N. Y., in a snowstorm," one of the  
landscapes had charm of dainty coloring  
and tonal quality.

## ARTIST'S NOTES

Victor Hecht has given up his Sherwood  
studio where he had worked for a number  
of years, and for the present will paint at  
14 East 60th St. In the spring he will leave  
for a prolonged period of travel.

Otis Swett, recently a tenant of the Hol-  
bein studios, has found quarters at 154 West  
55th St., where he is at work on some of his  
high-keyed, joyous and colorful marines and  
landscapes.

Jose Pinazo, a Spanish artist whose por-  
traits and landscapes are much admired in  
his own country, has recently arrived here  
and taken a studio in the Hotel des Ar-  
tistes where he will remain indefinitely.

Fred Wright, who has been unusually  
successful with portrait work for the past  
several years, at his West 67th St. studio,  
is seriously ill with typhoid fever in a  
private hospital.

## Art at Union League

The exhibition of paintings by American  
artists, now on at the Union League Club,  
through Mar. 17, arranged by the new art  
committee of the club, headed by John H.  
Fry, comprises examples of C. C. Cooper,  
Albert L. Groll (4), Emma L. Cooper, Al-  
bert P. Lucas (4), E. I. Couze, George H.  
Bogert L. P. Dessar, E. H. Potthast,  
Harry W. Watrous, William Leigh (5),  
Elliott Daingerfield, August Franzen and  
Cullen Yates. The display will be reviewed  
next week.

## CINCINNATI

E. M. Ash, the noted illustrator, is a visi-  
tor. He has been devoting most of his  
time during the last few years to painting,  
and resides just out of N. Y. The artist  
will paint some landscapes during his stay,  
and is impressed with the city's picturesque  
hills and their quaint irregular pattern of  
houses.

Another notable visitor is W. W. Gil-  
christ, Jr., the portrait and figure painter  
of Phila. Mr. Gilchrist is executing some  
portraits of prominent Cincinnatians. The  
Museum owns his "Model's Rest," a little  
tonalistic study painted during the artist's  
residence in London.

Wedworth Wadsworth of N. Y. is hold-  
ing an exhibition of his watercolors at  
Traxels, on Fourth St.

## OBITUARY

## Louis J. Duveen

Louis J. Duveen, the London representa-  
tive of Duveen Brothers, died in London,  
Mar. 7, following an operation.

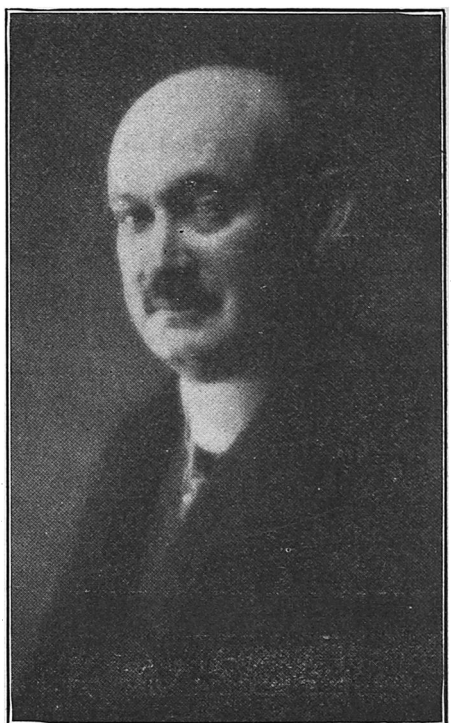
Sir Joseph Duveen said to a reporter:  
"The death of my younger brother came  
entirely unexpectedly. Two days ago I  
had a cable from him saying he was going  
to have a slight operation. There was no  
indication of danger whatever."

"He was the 'expert' among the mem-  
bers of our firm on Italian painting and  
sculpture, was in charge of the London  
house, on Grafton Street, and bought for  
us most of the large English collections se-  
cured by the house in recent years. He was  
a nephew of the late Sir Joseph Duveen and  
was 45 years old. His wife was  
Miss Beatrice Slowman of London. Al-  
though he was a member of the firm that  
controls our business in New York, he had  
had little active connection with our affairs  
on this side."

Mr. Duveen was in charge of the altera-  
tions of Lord Brougham's former residence  
in Dover St., London, which Duveen Bros.  
are to occupy as their London house.

## Charles Franklin Pierce

Charles Franklin Pierce, American artist,  
died Mar. 5, last, at his home, Brookline,  
Mass., aged seventy. He was twice mar-  
ried, first in 1876, to Lena R. Wilder, who  
died in 1906, and 1912 to Katherine  
Plimpton.



GEORGE D. SMITH

Photo by Arnold Genthe

George D. Smith, buyer of old books,  
died suddenly of heart disease Mar. 4 last  
while sitting at his desk in his bookshop in  
this city. He had just returned from lunch-  
ing with friends and was talking to W.  
Lanier Washington, from whom he had re-  
cently purchased a valuable collection, when  
he gasped and fell to the floor. He died  
before physicians could reach him. Mr.  
Smith is survived by his wife. Their son  
was killed in the war.

Mr. Smith was an authority on old books  
and Mss. for many years when his employ-  
ment by Henry E. Huntington, as the lat-  
ter's agent, made him one of the most ce-  
lebrated book buyers in the world.

He was 49 years old and became  
interested in literary antiquities before he  
was out of school. He had his own book  
store shortly after his twenty-first birthday,  
and gradually, through specializing in rare  
books, came under the notice and into the  
confidence of men who had the book col-  
lector's hobby and the wealth to back it up.  
For several years he had an office in Wall  
street in order to be near his best customers,  
and there many a book changed hands for  
which a sensational price was paid, while  
the general public never heard of the trans-  
action.

But when he became Mr. Huntington's  
agent he stepped into the white light of  
publicity. Mr. Huntington had determined  
to have the finest library of old editions in  
the world, and the understanding between  
him and Mr. Smith was that any books  
which were wanted were to be bought and  
the price discussed afterward. It was a sys-  
tem which brought Mr. Huntington what he  
wanted and gave Mr. Smith great fame  
among collectors. In all he spent several  
millions for Mr. Huntington.

It was his purchase of books which cost  
his principal more than \$500,000 at the sale  
of the Earl of Pembroke's library and at  
the sale of the Archer and Huth collections  
in London in 1914 which made him inter-  
nationally known. The three sales were  
held in the summer of that year, just before  
the outbreak of the world war, and were,  
in effect, a drawn battle between Mr. Smith  
and certain English dealers who for many  
years had practically set the prices for old  
books at Southby's and Christie's. The con-  
servatism of English buyers also had its  
effect in fixing prices.

## Left No Will

Mr. Smith left no will, although he had  
a personal estate of more than \$500,000.  
His wife, Mrs. Eleanor M. Smith of 8  
East 45 St., has asked for letters of admin-  
istration, and stated that she has been unable  
to find a will.

## Not an Anderson Stockholder

Mr. R. Milton Mitchell, Jr., secretary and  
treasurer of the Anderson Galleries, was  
asked for information regarding the report  
that Mr. Smith was a stockholder in the  
Anderson Galleries. Mr. Mitchell, who has  
been connected with the company for seven-  
teen years—since its organization in 1903—  
stated that Mr. Smith was at no time, either  
directly or indirectly, a stockholder in the  
Anderson Galleries. Mr. Mitchell further  
stated that letters of administration on the  
estate of the late George D. Smith had  
been granted to his widow, his brother, Mr.  
Theodore Smith, and Mr. Mitchell Kenner-  
ley, president of the Anderson Galleries,  
who will advise as to the book interests  
of the estate. In addition to his book  
business, Mr. Smith owned a number of  
leases in N. Y. and considerable real estate  
in Westchester County, where he had his  
summer home. Mr. Smith was also in-  
terested in several N. Y. business concerns.



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### BALTIMORE

The Charcoal Club's exhibition of Contemporary American art this year is the duller and least interesting in the club's history. There are naturally a number of fine canvases, but the general average is considerably lower than usual and local studios, generally speaking, do not make a good showing. Perhaps the lowering of standards was due to the fact that again the exhibits were passed upon by a "home" jury.

Among the best things in the show are George Bellows' "Summer City," a fine canvas badly hung and "On the Porch," Alice Stoddard's splendid "Child of Monhegan," Putnam Brinley's "The Ford," Howard Butler's "Maine Coast," Frank Chase's "Birches in Winter," an excellent canvas brilliantly painted; Paul Dougherty's "Grey Sea," Daniel Garber's beautifully decorative "Springtime," Henri's "Romany Girl" (his pretty "Jean" is also present), Ernest Lawson's "Winter" and "Hudson at Inwood," Haley Lever's "Bathing Beach, St. Ives," Jonas Lie's "The Harbor," Frank Moore's "Sunset in the Hills," Mary Cassatt's "Coming From the Bath," Rosen's "Winter Landscape," Chauncey F. Ryder's "Fishing Village," W. E. Schofield's "Ebb Tide," Helen M. Turner's "Morning Hour" and Waugh's "Maine Coast."

Baltimore work that deserves special note includes canvases by S. Edwin Whiteman, Thomas C. Corner, Camelia Whitehurst, Alice W. Ball, C. K. Buck, G. Wilmer Gettier, Erik Haupt and R. McGill Mackall, Griffith B. Coale's big standing portrait of Cardinal Mercier was purchased for the Maryland Historical Society's permanent collection. None of Mr. Coale's work is up to his usual mark.

The sculpture includes a fine new nude in the round called "Spring," a beautiful over mantel relief double portrait of the children of Mr. Van Black and several other interesting works by Edward Berge; a large figure of a runner by Hans Schuler that has considerable expressive power, together with a group of portrait reliefs and memorials by the same sculptor, and two pieces by Paul Bartlett. The sculpture department, like that devoted to paintings, contains a great deal that properly belongs in a students' show.

There has recently been organized here a new organization known as The Friends of Art, similar in scope and pattern to the society of the same name in Chicago. Its object is to buy paintings for the "Baltimore Art Museum" which incidentally does not exist as yet.

The Johns Hopkins University has given a fine site for the museum at Homewood. Accordingly all that is needed is the building and as that is a negligible thing, possibly the Committee can get along without it. Perhaps the Friends of Art will decide upon hanging the paintings they buy upon the ancient oaks and other trees, including weeping willows, at Homewood.

Not only is the new society to buy paintings, but it is also going to foster art in every way possible. Heaven knows its efforts are needed! The personnel includes many people of social prominence with Dr. Hugh Hampton Young as the president.

The first meeting was held recently with M. Seymour de Ricci as the speaker.

"An exhibition of works by Robert Henri is on at the Maryland Institute Gallery.

### TORONTO

The Loan Exhibition of Toronto-owned pictures closed at the Art Galleries, Feb. 8, and the galleries reopened Feb. 13 with a Memorial Exhibition of the paintings of Leon Thomson and a collection of Japanese Color Prints, loaned by Sir Edmund Walker. Some 17 of Tom Thomson's pictures have been loaned from the National Gallery of Canada; the majority of others from private collections.

Tom Thomson, the most unique personality Canadian Art has produced, was born near Toronto in August, 1877. His boyhood was spent on a farm near Owen Sound; later he took up commercial art. Always keen on fishing, camping and exploring; the lure of the North grew too strong for him, and he determined to devote his life to painting its compelling and ever-changing beauties. Ignorant of the theories and canons of art, he has left behind him pictures of such quality as to cause many to see in him the beginning of a Canadian School.

He was a creature of the Wild and has revealed its wonders, and he was always virile in his work, and had a rare sweep and power of line. His palette embraced the whole gamut of color, black and white, glorious and golden. Five typical paintings can be singled out: "The Jack Pine," "The Waterfall," "The Log Chute," "Pine Island, Georgian Bay," and "The West Wind." Tom Thomson died in the land of his visions. His end was tragic, as he was drowned in Canoe Lake, Algonquin Park, aged 40. A brass tablet has been erected on a cairn in the Park, to his memory, as a tribute to his character and genius, by his fellow artists, friends and admirers.

The interesting collection of 140 Japanese Color Prints, loaned by Sir Edmund Walker, cover a period from 1688-1850. Among the exhibition of 31 examples are prints by Masanobu, Kiyomasa, Kiyomitsu, Kiyonobu, Harumobu, Koriyasai, Shunsho, Shunyei, Kiyonaga, Yeisha, Sharaku, Utamaro, Toyokuni, Hokusai, Hiroshige and Zeshin. Alice S. Kennin.

### BUFFALO

Three special exhibitions are now on in the Albright Art Gallery: The twenty-sixth annual display of the Buffalo Society of Artists, the first National exhibition of Pictorial Photography, under the direction of the Buffalo Camera Club, and a collection of large pictures and studies of the Niagara River by Miss Claire Shuttleworth. The exhibition of Buffalo Society of Artists is considered the best it has held in its history. Most of the members are represented and show better paintings than usual, while many non-members also contributed meritorious work. Two pictures have been sold from the display. One, "The Cavalier," by Mrs. Isabel B. Cartwright of Phila. which took the Fourth Honor Mention, represents a large yacht at anchor, floating on limpid blue water. "Sand Dunes, Cape Cod," by Otto H. Schneider, is a small picture but it treats largely of the subject. Many other pictures are under consideration.

### CLEVELAND

Glowing, sunlit canvases by A. G. Warshawsky, most of them inspired by Breton fisher folk and Brittany, have lately been an attraction at the Museum. Warshawsky, whose name is favorably known in Paris and N. Y. Galleries, is a young Cleveland man and has had nearly 12 years of hard work abroad, including war service from which he only recently returned. A strong sense of color and form have conspired to put him well on the road to lasting success. His series of Paris scenes is admirable. Joyous skies and deep blue water, sunny fields and trees with a rhythm that gladden the eyes, makes his land and sea scapes vital, and he has recently done some nudes in which grace of line is combined with good flesh tones and modeling.

Over 300 Whistler prints, mostly etchings, all owned here, are shown in the main gallery of the Museum, while the Institution's own prints are exhibited in the next gallery and a fine array of etchings by Legros occupies the usual print room. The triple showing of black and white work celebrates the formation of the new Print club, which will support the Museum in the building up of this department, and of which Mr. Ralph King, a private collector, and owner of many of the Whistler etchings now on display, has been elected president. Among the Whistleriana is a unique invitation, with "butterfly" signature, in which Whistler asks the presence of Mr. George E. Gage, one of his earliest admirers, at the "arrangement in yellow and white" which formed his first N. Y. exhibition.

At the Gage Gallery the group of Taos artists has its first exhibit here. Couse, Sharpe, Berninghaus, Rolshoven, Walter Ufer and others of the famous little colony are all well represented.

The bronze by Cyrus E. Dallin, "Captured but not Conquered" has been presented by Mr. Webb C. Ball of this city to the School of Art in recognition of the number of students who were in service "over there." To foster interest in craft work in connection with the coming opening of the Art Association's crafts shop, the school has made special arrangements for instruction during March, April and May at merely the cost of material.

Jessie C. Glasier.

Miss Henrietta C. Bartlett, author of "A Census of Shakespeare's Plays in Quarto," lately gave the first of two lectures, illustrated with slides, at the Anderson Galleries. Miss Bartlett's subject was "English Literature and the Book Collector," and one of her slides was the title page of the Shakespeare quarto "Venus and Adonis," purchased at the recent Christie-Miller sale in London for \$75,000. Miss Bartlett's second lecture, last Friday, even, carried on from Milton, 1640 to Samuel Johnson, 1784.

Mr. William J. Baer, of New York, is located at the Alms Hotel, Cincinnati, for a brief visit.

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### PROVIDENCE

Sydney R. Burleigh is holding an exhibition of 50 oils and watercolors, for the most part sketches and paintings of New England scenery, together with a few picturesque foreign views at Tilden-Thurber's, the oils entitled, "Down the Scheldt," "Off the Course," "Early Spring," "September Afternoon," "Rainy Evening" and "Sunset Light"; and the watercolors, "Cloud Shadows" and "Walberswick, England." There are two portrait heads, "Revery" and "Decorative Head," both valuable additions and illustrating a happy phase of Mr. Burleigh's diversified art. Many sales are in prospect.

At the Providence Art Club, Norwood MacGilvary is holding an exhibition of 57 paintings, mostly oils. The artist is not a new-comer here, but is one of the few out of town men, who, once having broken the ice of local indifference, has now succeeded in making many friends here, if the number of his sales is a criterion.

Nearly all the paintings are romantic in theme, poetically conceived, and ably expressed. Mr. MacGilvary brings to his work a thorough understanding of the modern theory of values and graceful and truthful draughtsmanship. These qualities, added to his initiative sense of color and creative ability, furnish an all round equipment such as few painters possess. Some of his canvases are: "Valley of Twilight," "The Merry Month," "September Landscape," "Garden of Childhood" and "Pan Pipes." A number of small sketches of brooks and several lovely delicate twilights add a note of variety, as does a well painted portrait "My Father."

At the R. I. School of Design, two interesting exhibitions are on. Lester G. Hornby is showing a series of etchings, made along the American front during the war, together with etchings made before the war, and in another gallery, is shown a portion of the John Pickering Lyman collection, given to the Museum by Theodora Lyman, consisting of sculpture, paintings, an faience from Siam, Persia, France, Spain, China, Japan, England, Holland and Italy.

W. Alden Brown.

### COMING PITTSBURGH SALON

The International Jury of Award for the nineteenth international exhibition at the Carnegie Institute, Pittsburgh, to open April 29, has been elected. Among the eminent men elected this year to serve as members of the jury are Julius Olsson from England, André Dauchez from France, who has received medals from international exhibitions in many countries, including the gold medal at the Carnegie Institute; and eight men from America who are nationally noted. Emil Carlsen is an American of Danish birth, recognized as an able contemporary painter, Bruce Crane, whose "November Hills" now in the Permanent Collection was awarded the third medal in 1909. Charles H. Davis who has already served eight times on the jury and is represented in the Permanent Collection. Charles Hawthorne, Edward W. Redfield, W. L. Lathrop, Gardner Symons, and Edmund C. Tarbell, all of whom have served on previous juries. Under an established rule the Director is President of the Jury.

The jury will meet in Pittsburgh, April 8, to select the paintings and award the honors. Gold, silver and bronze medals, carrying with them respectfully prizes of \$1500, \$1000 and \$500, will be awarded.

Bart. John Blommers, married his pupil, Miss Vivian Shaw Kennedy, the daughter of Mrs. John G. Bergouist of Glen Head, L. I., Mar. 4, at the Hotel St. Regis. Miss Kennedy, herself an artist and a talented musician, attracted by Blommers' work at the Stockbridge exhibition, became his pupil.

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## PARIS DISPLAYS OF NOTE

For a synoptical view of the latest developments in French painting the exhibition organized by M. Paul Guillaume at the Galerie Devambez should be visited, but one who seeks information as to the evolution of taste in art matters in social circles could not find more exact data than at the Cercle Volney's annual display. Evolution, indeed, is hardly the word to use, for in these sets tastes and opinions are almost immutable.

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## SEATTLE

The annual exhibition of paintings by Northwestern artists held during February in the rooms of the Seattle Fine Arts Society was one of the most representative collections ever shown in the north Pacific states. There were 55 artists represented from all over the territory, instead of mostly from Seattle, as was often the case in previous exhibitions. Especially welcome were the excellent oils of Miss C. J. Stephens and Clyde Leon Keller of Portland. Mr. Keller's paintings were all characteristic landscapes of Western Oregon along the Columbia River. Miss Stephens took the first prize for figure painting with her "October Interlude," a bright, colorful picture of women and children at play in the October woods. Her two other canvases were also in bright, impressionistic tones.

No exhibition of Northwest artists would be considered complete without at least three or four of Paul Morgan Gustin's paintings. He sent three to this one, all characteristic of the wild mountains and woods of the Northwest, as Gustin's pictures always are.

Within the last year and a half Seattle people have learned to look for the softly colored boat and dock scenes in watercolor by Edgar Forkner. The first prize for watercolor in this exhibition was given to his picture, "A Bright Day," characteristic of his work. Mr. Forkner's pictures have good color.

The first honorable mention for watercolor went to Mariette Barry for her clear-cut, well drawn little picture, "In Balboa Park, San Diego." The first prize for landscape was awarded to Irma S. Merriam for "The Old House," a rather small canvas, bright and scintillating. Ambrose Patterson, who local artists and art lovers have welcomed as a permanent acquisition to their colony within the last year, was represented by several splendid oils and one pastel "Point Lobos," which won hon. mention. Other artists who received hon. mention were Margaret Camfferman, Gladys Cole, L. Ross Carpenter, Thomas S. Handforth, Y. Sonnichsen, and Jeanie Walter.

There was an unusual collection of miniatures on exhibition, and the prize went to Ella Shepherd Bush for her "Marion Moore." Clare Shepard Shisler, who won the prize last year, was well represented. Gertrude Stearn Singerman received hon. mention in the miniature class for her "Portrait of Tanaka," the Japanese artist, who has aroused so much interest here by his impressionistic treatment of the nude.

The four or five large watercolor paintings by Alfred Schreff attracted attention and would probably have received at least hon. mention had they arrived in time.

## INDIANAPOLIS

The exhibition at the Herron Art Institute includes, in addition to the permanent collection, the Frank C. Ball collection of old masters, the Moch and McGowan collections of old furniture, ivories, ceramics, fans and jewelry; textiles collected by the Architectural League of N. Y., a group of wood block prints by Gustav Bauman; and the M. W. Kelly collection of arms and armor. A new group of important oils has recently been hung in the museum, including "Lady in Rose" and "Peace," by Frederic Frieseke; "Little Village in Winter," Daniel Garber; "Wayside Cottages," Willard L. Metcalf, "Fire Place" and "Morning," Gari Melchers; "Maker of Magic," Channing Ryder, and "Morning Room," Richard Miller.

The Woman's City Club recently opened with an exhibition of Indiana Artist paintings. Two paintings by Clifton A. Wheeler were sold.

The Memorial Art Commission for Indiana, established by the 1919 Legislature, to pass upon the plans and artistic qualifications of proposed memorials, has been appointed by Gov. Goodrich. The committee consists of Evans Woolen, Indianapolis, President Art Association, Ella B. Johnston, Director Richmond Art Association, Ernest W. Young, South Bend, Architect, Charles A. Spauley, Fort Wayne, business man, and Dr. G. C. Johnson of Evansville.

The recent successful 33rd annual exhibit of the Art Association of Indianapolis was immediately followed by an exhibition of American Watercolors at the Herron Art Institute. There are 152 examples by representative artists of the country, among them the following Indiana artists: Florence B. Brown, Harold H. Brown, Alice W. Donaldson, William Forsyth, Olive Rush, Otto Stark and Clifton Wheeler. Ten paintings of Otto Stark's summer work at Leland, Michigan, have been sold this season.

An unusual show of Batik at the Lieber Gallery has attracted wide attention. A striking wall hanging by Frank F. Zimmerer is over the gallery entrance; and some negligees and scarfs of his shown in this exhibit are soon to be sent to Liberty's in London upon take many of his creations. An original piece of Javanese dying is loaned by Mrs. E. V. Masters of Kansas City, Mo. Olive Rush has an unusual screen and a quaint bit of embroidery entitled "Springtime." Louise A. Zaring shows a scarf of unusual beauty and workmanship.

Two portraits of Indiana Governors, Samuel M. Ralston and vice-president Thomas R. Marshall, painted by Wayman Adams, have recently been hung in the State Library in the Capitol building.

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## Pen and Brush

A portrait exhibition is now on at The Pen and Brush, 134 East 19 St. Nine exquisite miniatures are shown by Clara F. Howard, "Miss Leonora Smith," the well-known opera singer, by Miss Helen Watson Phelps, is characteristic and convincing, "The Artist's Mother," by Elizabeth N. Watrous, is charmingly done, and Susan Ricker Knox shows a well executed head of a young girl. Among other exhibits of note are "Frances," by Helen Watson Phelps, "Mr. Lewis," by the same artist; "A Portrait of My Mother," by Content Johnson; "Luscious," by May Fairchild, a portrait which received hon. mention at the annual display of the Catherine Lorillard Wolfe Art Club in 1918; "A Young Girl," by E. R. Rudd, a group bas-relief, by Caroline Pitkin, very lovely in feeling; "Woman Reading," and "An Interesting Study," by Harriet S. Phillips, both good examples; "Alice," by Mary Doull; "Sketch in Red Chalk, Miss B.," Marguerite Larned; a strong "Head," by Lillian B. Mallory; "Baby Katherine," by Susan Ricker Knox, and "Edith" and "Sylvia," by Grace Latimer Wright.

Haley Lever recently sold an important canvas to a well known collector. An exhibition of his work is now on view at the Chicago Arts Club.

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## CALENDAR

### NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

### ARTISTS' CALENDAR

Carnegie Institute, Pittsburgh, Pa.—International Exhibition of Oils, Apr. 19 to June 30. Exhibits received up to April 2 at Institute.

Connecticut Academy of Fine Arts, Annex of the Wadsworth Athenaeum, Hartford, Conn.—Tenth Annual Exhibition, Apr. 19 to May 2. Exhibits in oil and sculpture that have not been previously publicly shown in Hartford. Exhibits to L. A. Wiley & Sons, 732 Main St., Hartford, Conn., before Apr. 10.

National Academy of Design—Annual Exhibition, Brooklyn Museum, Eastern Parkway, Brooklyn, April 7-May 9. Exhibits received Fine Arts Building, 215 West 57 St., March 18-19.

New Haven Paint and Clay Club, Yale School of Fine Arts, New Haven, Conn.—Twentieth Annual Exhibition Apr. 11 to May 2. Exhibits received at exhibition, Apr. 3.

Portland Society of Art, Portland, Me.—Annual Spring Exhibition, April 9 to May 9. Exhibits received at the Sweat Memorial Museum. Entries to the Secretary Before Mar. 27.

Society of Connecticut Artists, Hartford, Conn.—Second Annual Exhibition, Mar. 15-31. No jury.

Society of Independent Artists, Inc., 1947 Broadway. No jury—No Prizes—Fourth Annual Exhibition, Waldorf-Astoria Hotel, N. Y., to April 1. Membership List closes April 1.

### SPECIAL NEW YORK EXHIBITIONS

Arden Gallery, 599 Fifth Ave.—Rare Old Oriental Rugs, to Mar. 19.

Arlington Gallery, 274 Madison Ave.—Paintings by Robert Spencer, extended to April 1.

Art Alliance of America, 10 E. 47 St.—Hand decorated fabrics, to Mar. 31.

Ainslie Gallery, 615 Fifth Ave.—Pastel Portrait Sketches of Children by Evelyn Enola Rockwell. Paintings by George Inness and Warren Davis.

Babcock Gallery, 19 E. 49th St.—Oils by Sydney M. Wiggins and Magnus Norstad, to Mar. 27.

Bourgeois Gallery, 668 Fifth Ave.—Annual Exhibition of Modern Art, to Mar. 20.

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City Club, 55 W. 44th St.—Etchings by Eight Artists, to Mar. 20.

D. B. Butler & Co., 601 Madison Ave.—Decorative Paintings, Early French, Italian and Dutch Landscapes, Marines and Flowers.

Daniel Gallery, 2 W. 71st St.—Oils by Ernest Lawson, extended to Mar. 20.

Durand-Ruel, 12 E. 57th St.—Degas Pastels and Drawings, to Mar. 27.

de Zayas Gallery, 549 Fifth Ave.—Chinese Sculpture, to Mar. 20.

Dudensing Gallery, 45 W. 44th St.—Paintings by Victor Charraton, during March.

Duveen Brothers, 720 Fifth Ave.—Portraits by Ambrose McEvoy, to April 9.

Ehrich Gallery, 707 Fifth Ave.—Architectural Landscapes, to Mar. 27.

Ferargil Gallery, 607 Fifth Ave.—American Paintings.

Folsom Gallery, 560 Fifth Ave.—American Paintings.

Grand Central Palace, Lexington Ave.—Photographs of Greek Art, to Mar. 20.

Grolier Club, 47 E. 60th St.—English Literary Mss. and Books, Mar. 19-Apr. 3.

Hotel Bossert, Brooklyn—Second Annual Exhibition of the Brooklyn Society of Miniature Painters, to Mar. 29.

John Levy, 559 Fifth Ave.—Foreign and American Paintings.

Kennedy & Co., 613 Fifth Ave.—Fine Prints by Modern Masters, extended to Mar. 20.

Kingore Gallery, 668 Fifth Ave.—Oils by Leon Kroll, to Mar. 27. Watercolors and Oils by Francois Verheyden, to Mar. 27.

Kleinberger Galleries, Inc., 725 Fifth Ave.—Seventh annual exhibition of The Allied Artists of America, Mar. 16-Apr. 3.

Macbeth Gallery, 450 Fifth Ave.—Group of American Paintings.

Metropolitan Museum, Central Park at E. 82d St.—Open daily from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 5 P. M. Admission Monday and Friday, 25c—free other days. Chinese and Japanese Brocades. Engravings by Albrecht Durer.

Milch Gallery, 108 W. 57 St.—Landscapes by Willard L. Metcalf, Mar. 15 to April 5.

Montross Gallery, 550 Fifth Ave.—Pictures by American Artists.

National Arts Club, Gramercy Park—American Drawings and Sculptures, Sketches (Invited), to Mar. 27.

N. Y. Public Library, Fifth Ave. and 42d St.—Print Gallery (Room 321), Mielatz Memorial, consisting of etched plates, to April 15. American Etchings of today, Mar-Apr.

N. Y. Public Library, Ave. A, bet. 77th and 78th Sts.—Old Bohemian and Slovak Embroideries.

Pratt Institute, Ryerson St., Brooklyn—Brooklyn Water Color Club, Mar. 15 to 27.

Plymouth Institute, Orange and Hicks Sts., Brooklyn—Group of Long Island Painters, to Mar. 29.

Ralston Galleries, 567 Fifth Ave.—Oils by Carlton Fowler, through March.

Salmagundi Club, 47 Fifth Ave.—Annual exhibition of oils by Artist Members, to Mar. 20.

Scott & Fowles, 590 Fifth Ave.—XVII and XVIII Century Portraits by English and American Painters.

St. Mark's in-the-Bouwerie, 234 E. 11th St.—Belgian Paintings on American Relief Flour Sacks.

Touchstone Gallery, 11 W. 47th St.—Group composed of Aline Bernstein, Elizabeth Grandin, Flora Lauter, Amy Londoner, Ethel Louise Paddock, Mary C. Rogers, to Mar. 21.

Union League Club, 3 E. 39 St.—Selected Paintings, to Mar. 14.

556 Fifth Ave.—Etchings by A. Lepere, Mar. 15 to April 1. Miscellaneous Paintings of Various Schools through March.

Whitney Studio Club, 147 W. 4th St.—Original Drawings by Old Italian Masters, to Mar. 20.

## COMPETITION

Art Alliance of America, 10 E. 47th St.—Fourth Annual Albert Blum Competition for Hand-Decorated Fabrics. Fabrics suitable for costume purposes. 1st prize, \$150; 2d, \$100. Fabric considered most beautiful for interior decoration. 1st prize, \$150; 2d, \$100. For conspicuous merit, two prizes of \$50 each. At the discretion of the judges, \$150 will be awarded in several prizes. Exhibition to Mar. 27.

## ART AND LITERARY AUCTION SALES

American Art Association, 6 E. 23rd St.—Library of Josiah H. Benton, Mar. 13, aft. Antique Chinese Porcelains Collected by Rudolph E. Schirmer, Mar. 17 aft. Rare Old Natsukes, Inros, etc., from the Collection of Edward H. Drew of Boston, Mar. 18-19, aft.

Anderson Galleries, 489 Park Ave.—Library of the late H. Buxton Forman (Part I) Mar. 15-16 aft. eves., Mar. 17 aft. Early French Literature, mostly French Drama. (From the Bridgewater Library) Early English Literature and Americana, from the Library of Henry E. Huntington. (Part 12) Mar. 23-24 aft.

Heartman's, 129 E. 24 St.—Rare Americana including Broad-sides, Pamphlets and Books, Mar. 18, 11 A. M.

## COLUMBUS, (OHIO)

The Gallery of Fine Arts has decided to remodel the recently acquired Sessions property on East Broad street and convert the building into exhibition rooms, lecture hall, library and assembly rooms for the various art organizations of the city. The house will be available for exhibitions within six weeks. The Gallery and the Art Association are holding two important exhibitions at present, one of canvases by a Scandinavian artist at the Public Library and another by William H. Singer at the Columbus Art School.

Two returned soldiers, Chas. I. Broadbeck and Noble Curry have established a studio and are working over their war sketches. Curry is making the sketches for the official history of Battery C. 324th Heavy Field Artillery.

In the recent fire which destroyed the Home Store, valuable paintings by William Dean Campbell, Harrie Dunn Campbell and August Lundberg were destroyed.

The tenth annual exhibition of the Columbus Art League is on at the Public Library. Some 45 members of the League are represented in the showing of oils, watercolors, sculptures, tempera and design and arts crafts. Mrs. George Stevens of the Toledo Museum declares the exhibition unusual for a city like Columbus, and praises the high standard of most of the work. In awarding the League's annual prizes for the most meritorious works Mrs. Stevens gave Carl Springer's "The Pond" the first prize of \$200, a beautifully painted decorative snow scene from North Michigan. The second prize of \$150 went to Mary McGuire's "Band Box," a strong colorful portrait of a young girl holding a gay bandbox. The handling of the figure is broad and foretells future success for the artist. A beautiful watercolor by Alice Schille named "Robert Louis Stevenson's House at Monterey" won the Geo. Stevens watercolor prize, a charming composition of joyful color in Miss Schille's most gifted manner.

Honorable mentions went to Harriet Dunn Campbell's "Summer," a lovely wheat field broadly painted and interesting in color and composition and to Lucy Stanberry-Fauley's "Michigan Woods," a wood interior with scintillating sunshine and shadow. Lillian Harmer's portrait, "The Spanish Fan," a decorative composition and Virginia Cole's strong portrait sketch of "Elise P."

Much of the success of the present exhibition is due to Karl Bolander, President of the League, and Miss Nellie Ziegler, chairman of the exhibition committee.

Harriet R. Kirkpatrick.

## TOLEDO

An exceedingly good block print exhibit by American artists including Gustave Baumann, Tod Lindenmuth, J. O. Nordfeld, Helen Hyde, Bertha Lum, J. Scott Williams, Eliza D. Gardner, W. S. Rice, W. Y. Phillips and others is on at the Museum. The exhibit is both artistic and instructive. Original blocks, showing individual blocks for seven colors with prints from each one are exhibited by Gustave Baumann. Japanese prints, blocks and cutting, tools, pads and everything necessary for the artist and the printer are an interesting part of the display.

The jury for the third annual spring exhibition of Toledo Artists' work to be held in May, under the auspices of the Toledo Federation of Art Societies at the Museum will probably be composed of artists from Detroit and Cleveland.

Provincetown paintings and sketches by George Jensen replace the overseas sketches and pastel work of Mark Hannaford at the Artkan.

Recent sales at the Mohr Galleries are as follows: Landscapes by John Carlson and Gusave Wiegand, two canvases by Robert I. Wickenden and one each by Francis Wheaton and Henry Schouten.

Frank Sottek.

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## SELECTED WORKS AT LOUVRE

Occasionally the curators of the Louvre collect works of a certain category dispersed in different galleries of the museum and invite the public to special exhibitions. This was recently done for the works of Quentin La Tour, returned by the Germans, and also as well for pictures by different British masters—Romney, Raeburn, Reynolds, Lawrence, Hoppner, Turner and Constable. A selection has also been made of works by certain French XIX century masters—Ingres, Delacroix, Corot, Courbet, Theodore Rousseau and Millet. These displays are extremely useful to students, as they afford synthetic surveys for their studies.

## CURRENT CHICAGO SHOWS

The print room at the Art Institute features for this month some 50 etchings and sanguine drawings by Arthur W. Heintzelman, instructor in Fine Arts at the Rhode Island School of Design, which comprise portraits, figures and landscapes and are notable for dignity and beauty. The tenth annual exhibition under the auspices of the Chicago Society of Etchers, of works by the Society of American Painters, Sculptors and Etchers, and one of paintings by Adam Emory Albright and John C. Johansen are also on at the Institute.

The Arts Club displays the watercolors and still life studies in oil of Hayley Lever. His collection has attracted the favorable comment of the press. The decorative screens and panels of Robert W. Chanler, also at the Club, are no novelty to the Easterner.

## ART AND BOOK SALES

## Mesdag Art Sale

The sale of the private art collections and studio furnishings of the late Hendrik Willem Mesdag, the noted Dutch marine and coast painter, brought here since the close of the war, was held this week—the first two sessions Monday and Tuesday, at the American Art Galleries and the last Wed. eve. in the Plaza Ballroom. All the sales were conducted by Mr. Thomas E. Kirby.

The total of the first session, at which were offered the artist's sketch books, drawings by Mauve and other Dutch and the Barbizon painters, etchings by Millet and numerous watercolors by modern Dutch artists was \$6,217.

The highest price was given for No. 66, a Willem Maris, "Cow Drinking," by Seaman, agent, \$220. A wash drawing by Johannes Bosboom, No. 31, "A Cathedral Interior," went to Mrs. James Harden for \$140; Millet's "The Gleaners," a painter etching, No. 53, went to R. Trumbull for \$160; Josef Israels' "In a Fisherman's Home," No. 68, an aquarelle, to Jacob Schmitt for \$190. A watercolor, "A Rainy Day," by Gaston Den Duyts, No. 127, was bought by B. Arkell for \$145 and No. 130, one of Mesdag's own watercolors, "Oncoming Fishermen," went to Seaman, agent, for \$160.

At the second session Tues. eve. when original drawings by modern Dutch and other foreign artists and watercolors by the same were offered, a total of \$20,945 was obtained.

The top price, or \$1,450, was given by Mr. Jerome Kern, for No. 190, a Millet fusain drawing, "The Young Cowherd." Other high prices were \$1,250, given by Seaman as agent for No. 195, another Millet fusain drawing, "Shepherdess and Sheep," \$625 given by John H. Fry for No. 193, a Millet black crayon drawing, "Harvesters' Repose," \$230 by F. M. Kauffman for No. 176, a Rousseau wash drawing, "The Thatched Cottage," and \$200 by Mrs. James Harden for No. 165, a Bosboom wash drawing, "Church at Hoogstraaten."

## Mesdag Picture and Tapestry Sale.

The third and concluding session of the Mesdag collections and the most important in that it brought out 360 oils, a large proportion by the artist and his widow, Mme. Mesdag Van Houten of the Van Houten Cocoa family—and 18 old French and Flemish tapestries in the Plaza Ballroom Wednesday evening, resulted in a total of \$41,710.50. The attendance was fair and the bidding slow, save for the tapestries, which sold well on the whole. There were too many examples of the artist and his wife to make the sale a lively one. The grand total for the sale was \$68,872.50.

The list of pictures and tapestries sold with artists' names, titles, buyers' names

290.	Weissenbruch, J., "Route to Scheveningen" (10 1/2 x 14 3/4), C. W. Kraushaar.	\$100
291.	Mesdag, H. W., "Setting Sun" (11 1/2 x 15), J. Elliott.	100
292.	Monticelli, A., "Deux Femmes" (17 x 12), H. Hearne.	600
293.	Mettling, L., "Portrait of Man" (11 x 7 1/2), J. C. Welliver.	90
294.	Corot, I. B., "Edge of Forest" (7 3/4 x 8 3/4), E. Berger.	280
295.	Mauve, A., "Cow in Pasture" (11 1/4 x 14), E. Berger.	440
296.	Corot, J. B., "Landscape" (9 x 15), E. Berger.	390
297.	Artz, Constant, "Interior with Figures" (12 x 17 3/4), Mrs. Von Gerbig.	280
298.	Mauve, "Old White Horse" (12 1/4 x 16 1/4), E. Devine.	400
299.	Mesdag, "Fishing Fleet in a Blow" (7 x 20 1/4), Beret, Agent.	280
300.	Roelofs, W., "Coulin Hills" (11 3/4 x 17 1/4), Mrs. F. Jones.	80
301.	Maris, M., "Ram's Head" (16 1/2 x 17 1/4), J. H. Hilding.	1,075
302.	Mesdag, Van Houten, "Golden Harvest" (12 x 19 1/2), H. Duys.	35
303.	Artz, D. C., "Figures at Table" (18 1/2 x 12), A. A. Healey.	310
304.	Mesdag, Van Houten, "Harvest Gathered" (12 1/2 x 21 1/2), P. Thompson.	35
305.	Artz, D. C., "Fishermen at Sea" (17 3/4 x 15), H. Duys.	180
306.	Bisschop, R., "Orphan Seated" (22 x 18), W. Wilkinson.	90
307.	Daubigny, C., "Landscape" (14 1/4 x 20 1/2), E. Berger.	1,350
308.	Mesdag, "Fishing Vessels" (25 1/2 x 10 3/4), Miss B. Wilson.	150
309.	Rousseau, Th., "Landscape" (17 3/4 x 22 1/4), L. Ettlinger.	1,500
310.	Mesdag, "Windy Day at Sea" (19 3/4 x 23 1/2), E. McMahon.	130
311.	Mesdag, "Landing on Hazy Day" (20 x 15 1/4), Harry B. Smith.	170
312.	Rousseau, Th., "Forest Road" (16 1/2 x 25), Jerome Kern.	225
313.	Mesdag, "Holland and North Sea" (18 x 30), W. Claassen.	160
314.	Mancini, A., "Maternal Solicitude" (24 x 20), E. and C. E. Canessa.	450
315.	Bosboom, J., "Cathedral Interior" (25 x 18 3/4), E. Berger.	1,750
316.	Maris, W., "Cows at Brook" (30 3/4 x 21 3/4), C. W. Kraushaar.	1,050
317.	Blommers, B. J., "Le Nourisson" (29 3/4 x 21 1/4), W. J. Wilkinson.	400
318.	Maris, J., "Little Mother" (24 x 20), A. A. Healey.	775
319.	Maris, J., "Portrait of Lady" (29 3/4 x 22 3/4), J. Hilding.	325
320.	Mesdag, "Fishing Fleet" (20 x 15 1/4), C. Comstock.	180
321.	Mesdag, "Moorlands Road" (19 3/4 x 26 1/2), A. Mayer.	90
322.	Mesdag, "Rescue by Moonlight" (30 3/4 x 18 3/4), S. J. Frank.	120
323.	Israel, J., "Fisherman's Wife" (30 3/4 x 19 3/4), E. Berger.	1,250
324.	Mesdag, "Marine" (30 3/4 x 20), Wm. Burnett.	140
325.	Mesdag, Van Houten, "Evening in Country" (26 x 31 1/2), Mr. Blumenthal.	35

326.	de Jong, P., "Suburban Courtyard" (33 1/2 x 26 1/4), A. Yule.	45
327.	Blommers, B. J., "First Ice" (25 1/2 x 32), Scott and Fowles.	650
328.	Daubigny, C. F., "Dans les Dunes" (21 1/2 x 23 1/4), Scott and Fowles.	1,250
329.	Artz, D. C., "Gathering Potatoes" (32 1/2 x 24 1/4), Seaman, Agent.	400
330.	Mesdag, "Fishing Vessels" (35 x 27), W. Swabbeek.	190
331.	Mesdag, Van Houten, "Landscape" (27 3/4 x 35 1/4), F. Chester.	70
332.	Mesdag, "Homecoming Fishermen" (35 x 27 1/4), Seaman, Agent.	475
333.	Mancini, A., "Chapeau Fleurie" (39 1/2 x 29 1/2), E. and C. Canessa.	775
334.	Rousseau, Th., "Fontainebleau Forest" (39 x 34 1/4), Seaman, Agent.	1,300
335.	Verhur, J., "Young Painter" (27 x 45 1/4), E. Chester.	60
336.	Mesdag, Van Houten, "Sunflowers" (33 3/4 x 38), E. Chester.	30
337.	Mesdag, Van Houten, "Nature Morte" (33 3/4 x 38 1/4), H. Hill.	40
338.	Maris, W., "Landscape" (47 3/4 x 32 1/4), H. Duys.	600
339.	Mancini, A., "Devotion" (40 1/4 x 24), R. Tolentino.	325
340.	Mesdag, Van Houten, "Fall Woods" (45 x 28 1/2), Seaman, Agent.	75
341.	Mesdag, "Marine" (39 1/2 x 40 1/4), F. Sohlke.	275
342.	Mesdag, "Fishers and Their Craft" (39 1/2 x 49 1/4), A. Mayer.	340
343.	Mesdag, "Winter" (71 x 55 1/2), W. Claassen.	160
344.	OLD MASTERS OF THE DUTCH SCHOOL	
344.	Dutch School, "Flowers in Vase" (19 3/4 x 16 1/4), H. Hill.	120
345.	Van Leen, "Flower-Piece" (17 3/4 x 12 3/4), A. Yule.	35
346.	Frans Hals, "Portrait of Boy" (12 1/4 x 11), E. Berger.	160
347.	Gael, B., "Landscape" (17 x 14 1/4), H. Huffer.	40
348.	Dutch School, "Flowers in Basket" (21 1/2 x 18 1/2), M. Towne.	190
349.	Heermans, Th., "Village Fair" (19 x 25), J. Larus.	75
350.	Boll, P., "Still Life" (23 x 33), Wm. Burnett.	40
351.	Van de Velde, "Still Life" (28 x 24), W. R. Hearst.	260
352.	Palamedez, A., "Portrait of Lady" (27 1/4 x 23), H. Huffer, Jr.	1,100
353.	Van Crulen, C. J., "Portrait of Gentleman" (38 3/4 x 33 1/4), Mrs. Glinn.	500
354.	Monogrammist, R. I. D., "Still Life" (38 x 19), H. Duip.	80
355.	Williaerts, I., "Port on Adriatic" (27 1/4 x 39 1/2), C. Lageman.	400
356.	Williaerts, I., "Mediterranean Port" (28 3/4 x 39), M. Tilton.	210
357.	Rubens, P. P., "Portrait of Lady" (49 1/2 x 41 1/4), E. Blumenthal.	100
358.	Dutch School, "Italian Landscape" (33 x 43), Mrs. T. Jacenci.	100
359.	Van Goyen (attributed), "View on River" (40 1/2 x 53), M. Tilton.	110

SCHOOL OF DONATELLO, XVII CENTURY		
360.	Bas Relief, "Madonna and Child" (16½x13½), Chester	130
ANCIENT CARVED WOOD PANELS		
361.	XVII Century, "Hope" (22½x13½), Mrs. E. Huntington	140
362.	Dutch Panel, XVI Century (33¼x67¾), W. R. Hearst	275
363.	Dutch Panel, XVI Century (32x70), W. R. Hearst	350
364.	Dutch Panel, XVII Century (33¼x70), W. R. Hearst	325
OLD FRENCH AND FLEMISH TAPESTRIES		
365.	Pair Flemish Entre-Fenêtres, XVII Century (6 ft. x 1 ft. 5 in.), H. Stymus	220
366.	Gobelins Panel (5 ft. x 2 ft. 2 in.), S. Baumeister	100
367.	French Panel (6 ft. x 3 ft. 6 in.), H. Huffer	875
368.	French Panel (8 ft. 8 in. x 3 in.), Lans Co.	825
369.	French Tapestry, XVIII Century (4 ft. x 6 ft.), Seaman, Agent.	1,100
370.	Flemish Tapestry, XVII Century (6t. 8 in. x 6 ft. 3in.), Di Salvo Bros.	600
371.	French Tapestry, XVIII Century (8 ft. 6 in. x 5 ft. 11 in.), Lans Co.	1,350
372.	Beauvais Tapestry (6 ft. x 8 ft. 5 in.), P. Stymus	1,250
373.	Beauvais Tapestry, XVII Century (6 ft. x 8 ft. 7 in.), J. Rolshoven.	1,000
374.	Brussels Tapestry, XVII Century (7 ft. 2 in. x 8 ft. 11in.), F. Baumeister.	925
375.	Flemish Tapestry, XVII Century (9 ft. 3 in. x 7 ft. 3 in.), Lans Co.	825
376.	Brussels Tapestry XVII Century (7 ft. 1 in. x 5 in.), J. Larus	550
377.	Brussels Tapestry, XVII Century (7 ft. 1 in. x 5 ft. 7 in.), Colony Shops.	450
378.	Gobelins Tapestry, XVII Century (9 ft. 4 in. x 15 ft. 9 in.), Di Salvo Bros.	1,300
379.	Gobelins Tapestry, XVII Century (10 ft. 4 in. x 15 ft. 4 in.), F. Baumeister.	1,150
380.	Gobelins Tapestry, XVII Century (10 ft. 5 in. x 15 ft. 2 in.), F. Baumeister.	900
381.	Gobelins Tapestry, XVII Century (10 ft. 2 in. x 10 ft. 8 in.), F. Baumeister.	800
382.	Gobelins Tapestry, XVII Century (10 ft. 3 in. x 17 ft. 7 in.), F. Baumeister.	875
Total		\$41,710.00
Total, First Session		6,217.50
Total, Second Session		20,945.00
Grand Total		\$68,872.50

## Old Book Sale

At a sale of books Mar. 5 at the Walpole Galleries, a collection of the proof sheets of Boswell's "Life of Johnson," sold to Mr. A. Edward Newton, of Phila., for \$2,200. These were filled with Boswell's corrections for the printer.

Mr. Gabriel Weiss paid \$1,500 for a third folio Shakespeare of 1664 and \$430 for a copy of Johnson's "A Tour to the Hebrides," which originally belonged to Malone, the Shakespearean critic. A copy of "The London Chronicle," with contributions by Oliver Goldsmith, was sold to E. Byrne Hackett for \$470; James F. Drake paid \$122.50 for Shirley's "Cardinal," London, 1652, and A. B. Spingarn paid \$155 for a copy of Barclay's "Ship of Fools," dated London, 1570. The total for the sale was \$15,600.

## Goldstein Drawings Sale

The collection of pencil sketches and charcoal drawings by the great masters belonging to Max Goldstein, president of the St. Louis Art League, sold at the American Art Galleries, for \$11,429.50. The highest

price paid in the last session, Mar. 5 sale was for a sanguine drawing of Dante Gabriel Rossetti, bought by G. R. Glassberger, for \$320. An ink and wash drawing by Sir Joshua Reynolds went to Miss Ruth Teschner for \$120.

## Notable Print Sale.

Etchings, engravings and lithographs with colored caricatures and sporting prints, sold by order of Frederick H. Evans, of London and from the estate of the late Henry O. Harris, sold at the Anderson Galleries Monday eve. The highest price was given for a mezzotint in colors, after Sir Henry Raeburn, by Elizabeth Gulland, which went to A. C. Dickens for \$250. A rare and fine print, William Blake's "Chaucer's Canterbury Pilgrims," engraved and published by Blake in 1810, went to W. M. Leybrand for \$155; Arlent Edwards's colored mezzotint, "Lady Mulgrave," after Gainsborough, went to E. Gotschalk for \$65, and another Edwards mezzotint, "The Pink Boy," after Gainsborough's "Master Nichols," went to F. Meder for \$150.

The total for the session was \$2,388.

The total obtained at the second session Tues. eve. was \$5,976.25 which made a grand total for the sale of \$8,364.25. The top price, or \$975, was paid by Max Williams for No. 911, Mr. J. P. Sabin paid \$560 for Nos. 391-392, and Mr. Friedenberg, \$640 for Nos. 395-396.

## ARTISTS NOTES

Albert Ernest Smith, who spent many years in Paris, has taken a studio at 51 West 12 St., where he is doing work of interest to artists and students of the horse. At the Museum of Natural History he is making minute anatomical studies of the bones and muscles of the horse which he completes in plaster, that the student may memorize each feature of the necessary foundation before "building up" the flesh and outer covering.

At his studio, 130 West 57 St., Jere R. Wickwire has recently completed an interesting portrait of Mrs. R. Henry of Buffalo.

Irving R. Wiles has improved greatly in health this winter and is fulfilling several portrait commissions at his studio, 130 W. 57 St.

William T. Smedley is reported seriously ill at his home in Bronxville and his return to painting for some time is doubtful.

At his Sherwood studio Julius Rolshoven is painting the portrait of Paul Mausoff. With Mrs. Rolshoven he intends returning early next spring to his studio in Florence, Italy.

Mrs. Benjamin Morton entertained the National Association of Women Painters and Sculptors, of which she is president, at her studio, 27 W. 67 St. Feb. 10 last, when George Bellows spoke on lithography. Bolton Brown gave a practical demonstration of the art.

The Butler prize decided by vote of visitors to the display, for the most popular picture in the last Chicago Art Institute exhibition, was awarded to Walter L. Palmer for his "Silent Dawn."

Mrs. Louise Upton Brumback, who has been in Kansas City for two years past, is returning to N. Y., having leased her house in the Missouri city for an indefinite period, and with Mr. Brumback, after some months stay here, will spend the summer at their summer home at East Gloucester, Mass.

Mrs. Ethel Quinton Mason, sister-in-law of Mrs. Cornelia Sage Quinton, of the Buffalo Albright Gallery, who was for a brief period in charge of the new Butler Museum at Youngstown, Ohio, is now "on the road" as travelling saleswoman for Knoedler and Co. and P. W. French and Co. of N. Y.

Hamilton Easter Field, who was for a time editor of Arts and Decoration, has been succeeded in that post by Guy Pene Du Bois, formerly editor, under its old management, of that periodical.

Harry B. Lachman, who recently had an exhibition of his work at the galleries of Henry Reinhardt & Son, has been named as a Chevalier of the Legion of Honor at the instance of the French Ministry of Foreign Affairs. Lachman was an instructor in the A. E. F. University Art School, and rendered much assistance to the French Government in their propaganda work.

Alfred Wolmark, lately arrived from London, will hold an exhibition of his work at a Fifth Ave. gallery in the near future. He is painting a portrait of Mr. Hannan Swaffer.

Elmer Schofield is holding an exhibition of his recent work at the Memorial Gallery, Rochester, N. Y.

Olaf Olesen, a Chicago artist, who recently returned from France, where he spent more than a year, has taken a studio at 1 East 47th St., (the old Jay Gould residence), where he intends to remain permanently. He is a serious and well equipped painter, who, produces mainly decorative canvases, beautiful in line and color and painted from an individual viewpoint.

Abbott Thayer, who suffered a nervous illness during last summer and autumn, is improving at his home in Dublin, N. H.

At his studio in the Sherwood Carlton Chapman has a number of interesting marines and landscapes, painted during the past summer along the Maine Coast and in the Catskills.

Gerome Brush is working this winter at his studio at South Hampton, L. I. One of his recent successful portrait busts is a head of Mr. J. Widener of Phila., an unusually good likeness. His portrait heads of children are gaining in popularity and he devotes much of his time to modeling such portraits of children of prominent families.

At her studio in the Lester Building, Madison Ave. and 56 St., Louise Heustis has just completed an interesting portrait of Miss Lorna Malinson. The attractive sitter whose hair is a wonderful Titian shade, wears a becoming apricot colored gown relieved of grape clusters, whose soft chiffon textures are admirably handled, with a background of richly toned autumn trees; the color scheme is one of unusual harmony. The artist has caught a characteristic likeness and with the fine flesh modeling and general composition has produced a thoroughly artistic work.

J. Francis Murphy is still at St. Petersburg, Fla., and is reported to have greatly improved in health since he left N. Y.

The Catherine Lorillard Wolfe Art Club held its annual costume dance at the Judson Hotel, Feb. 12, under the patronage of its president, Mrs. Royal Whitman, and its ex-president, Miss Mary Hoffman, and a committee of twenty-one. The dance was arranged and conducted by Misses Margaret Huntington, Yvonne Paul and Mary Tuthill. The student members competed for favors given by Mrs. Whitman.

## CINCINNATI

There is a well balanced Exhibition of Paintings being held at our Museum by Gerritt A. Benneker, of Cleveland, Ohio.

Abel Pann, a product of Russia, is showing an Exhibition at the Museum, which covers pastels on war subjects, paintings, drawings, etc., that are of unusual interest.



The "Portrait of I-Wen-cheng-kung" (Ming Dynasty) reproduced above has been on exhibition with a score or more other interesting and important early Chinese portraits at the Lai-Yuan Gallery, 557 Fifth Ave.

I-Yuen of the Ming Dynasty was canonized as Wen-cheng-kung. His family name was Hung-pao. He was a native of the Shang-yü District of Chekiang Province, and in the official service he attained the rank of Grand Secretary. He died during the troubles at the downfall of the Ming Dynasty. This portrait depicts him as he appeared in his own home, and his countenance is calm and dignified as in life.

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